ALPHABETS

AND OTHER MATERIAL USEFUL TO LETTERERS

BY

CHARLES ROLLINSON

D. VAN NOSTRAND CO. PUBLISHERS. 25 PARK PLACE. N.Y.

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MATERIALS FOR ENGROSSING

PAPER. For artistic designing, the papers most common are Bristol Board, Whatman's Hot Pressed or Cold Pressed Paper, Parchment (made of sheepskin), and Vellum (made of calfskin). When taste or requirement calls for colored papers, the delicate gray or other tinted papers find application.

In ordinary pen-work, the smooth papers are better than the rough papers. This is particularly true in such cases where the drawing is to be reproduced by the photo-engraving process. Here, the rough paper causes a variation in the weight of the line, which, when viewed under a magnifying glass, shows up with a ragged appearance. Further, the smooth papers yield to more rapid handling of the pen-work.

INK.—For script (writing), India Ink, prepared by rubbing the stick in a slate saucer, will be found most suitable. If the work is intended for reproduction, then the ink must be jet black.

Waterproof Ink is suitable for certain purposes, as, for instance, in working up the bold lines of letters and borders in advance of the other parts of the design. When brush tints are to be used in connection with pen work, then, the waterproof ink permits washing over the heavy black masses of ink. It also makes it easier

to determine upon the depth of shade required for the tinting.

Before inking, it is desirable to clean off most of the pencil guide lines, as their subsequent removal will cause the ink to lose its brilliancy. When erasing must be done on the completion of the inking, however, the sponge and kneaded rubbers will give best results.

PENS.—Good pens for script are Gillott's Principality Pen No. 1 and No. 170. For general work the No. 170 is suitable, while for more careful drawing, the No. 290 is better. To block in Old English, German, Church Text, Round Hand, Pen Text, and other broad faced letters, the Sonnecken Pen, which may be obtained in various widths, is recommended.

WATER COLORS.—The leading colors used to put backgrounds, cloud-effects, shadows of letters, etc., will be found to be Payne's Gray, Lamp-black, Sepia, and Van Dyck Brown. In the present state of the art, brush-work, in connection with engrossing, is becoming more and more common; formerly, the pen alone was used.

SUGGESTIONS IN ART DESIGNING

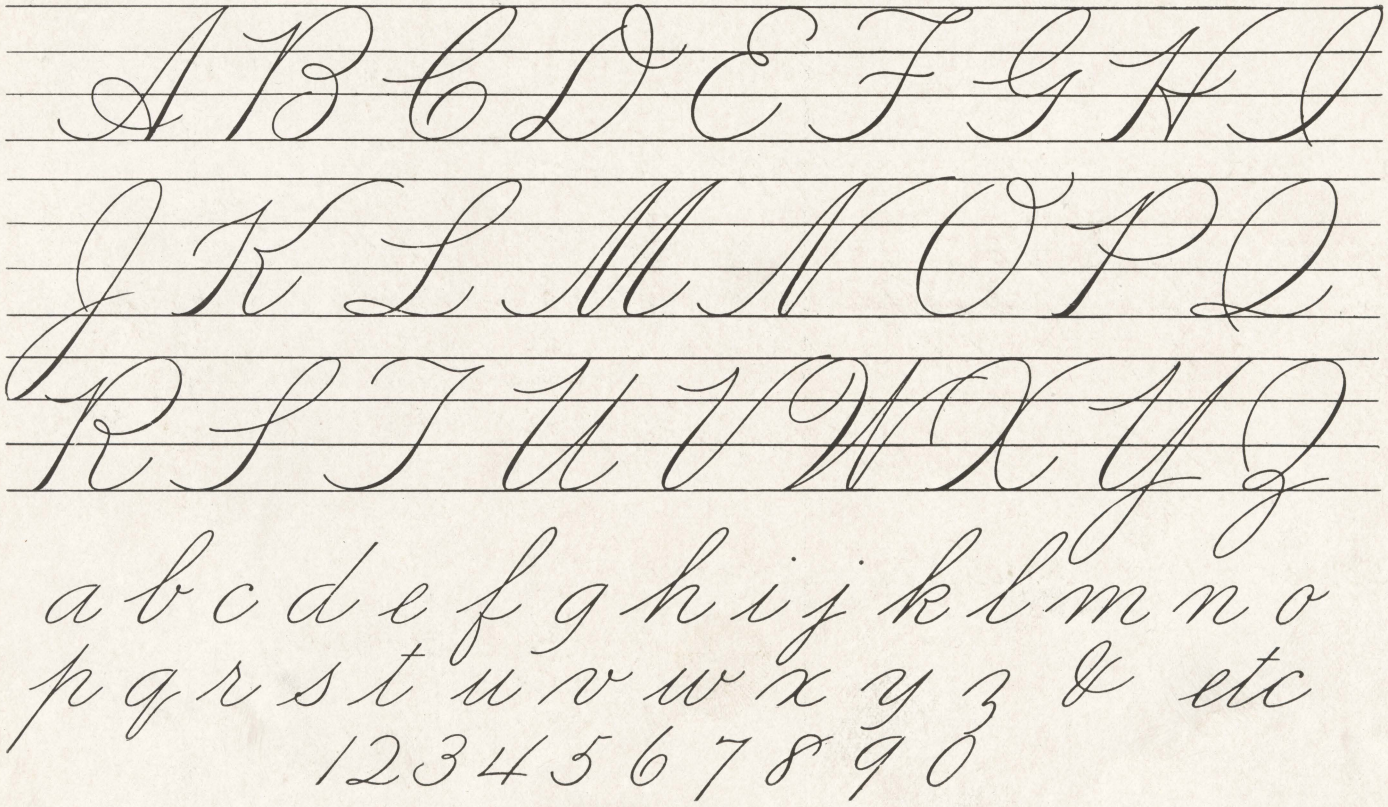
The beginner should try to obtain the opinion of an experienced person on his pencil layout. Careful spacing of letters is necessary so as not to offend the eye. A common rule is to see that equal amounts of light come to the eye from the space between successive letters of a word; between words, the space should be somewhat greater. The final design is proportional to the amount of care bestowed on its making—a statement which applies with equal force anywhere.

The preparatior of a design should always embody some one feature with which to attract attention; the other features should be subordinated, and coordinated to lead to the main idea to be expressed. One color work is to be avoided if possible as it leads to a flat appearance. When it is necessary, however, the reverse effects of white on black, or black on white, may yield the proper contrast.

Proper attention should be given to the importance of the various phrases, used in engrossed work, so as to obtain a variation in the size of letters employed. For example, in a testimonial, the name of the recipient should have a larger size letter than the name of the institution which bestows it. Similarly, in the words "Whereas" and "Resolved," more importance should be attached to the latter as it

signifies a conclusion. In general, the main lines of the work should show above the body of the work.

It is unethical to appropriate another's design outright. To copy an individual idea, and then to supplement it with the author's originality, is, in general, permissible. The appropriated idea forms the nucleus of an artistic sentence, to which the artist should add, and then strive to put it forth, entire, with its proper emotion. Many excellent examples of sculpture, ornament, etc., form classical ideals; they become ideals on account of their world-wide acceptance. These ideals the beginner should study for motives; then, gradually, the reshaping, along original lines, will put newer designs into being.


A B C D E F G H I
J K L M N O P Q
R S T U V W X Y Z
a b c d e f g h i j k l m n o
p q r s t u v w x y z & etc
1 2 3 4 5 6 7 8 9 0

New York, December 1, 1909.

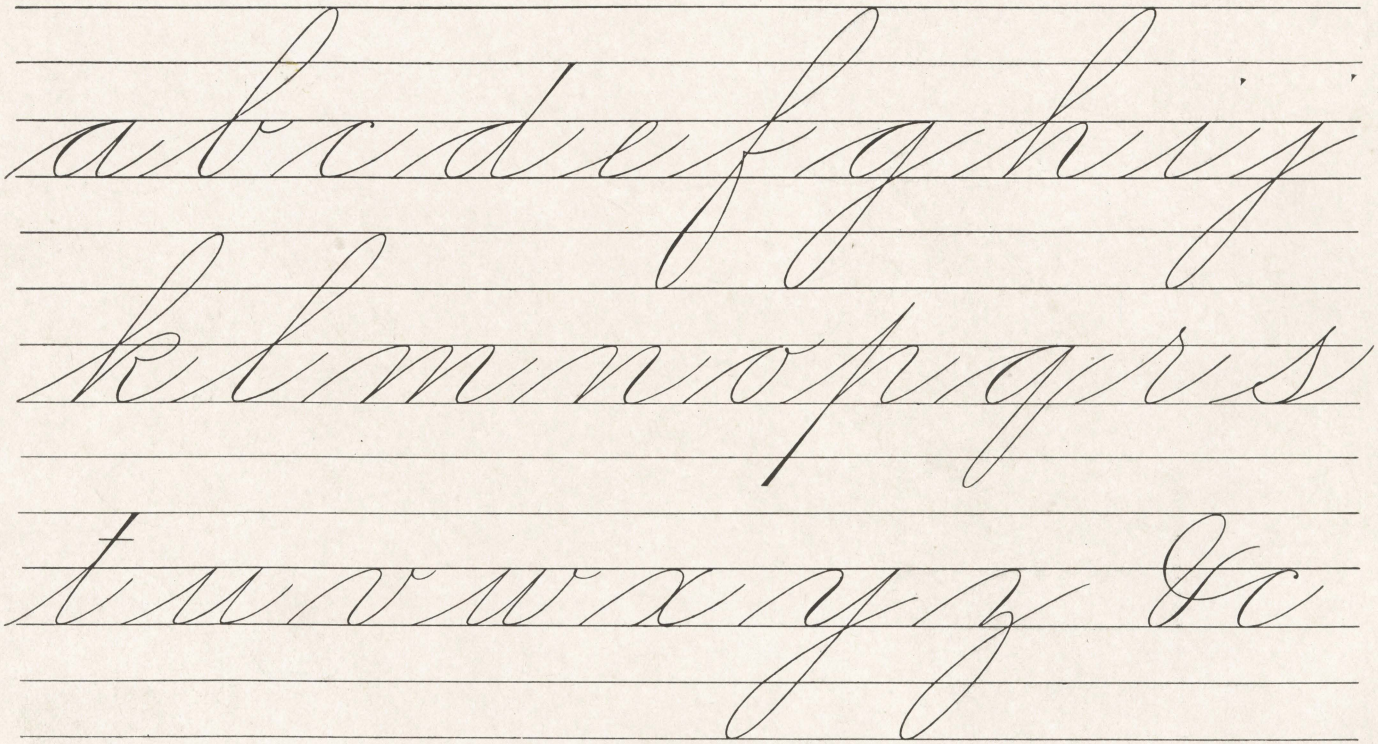
Mr. Samuel Richards —

Your very kind letter regarding the situation of the property and the price that the Real Estate people are holding it at has just reached me — Accept my hearty thanks for the information therein contained and believe me

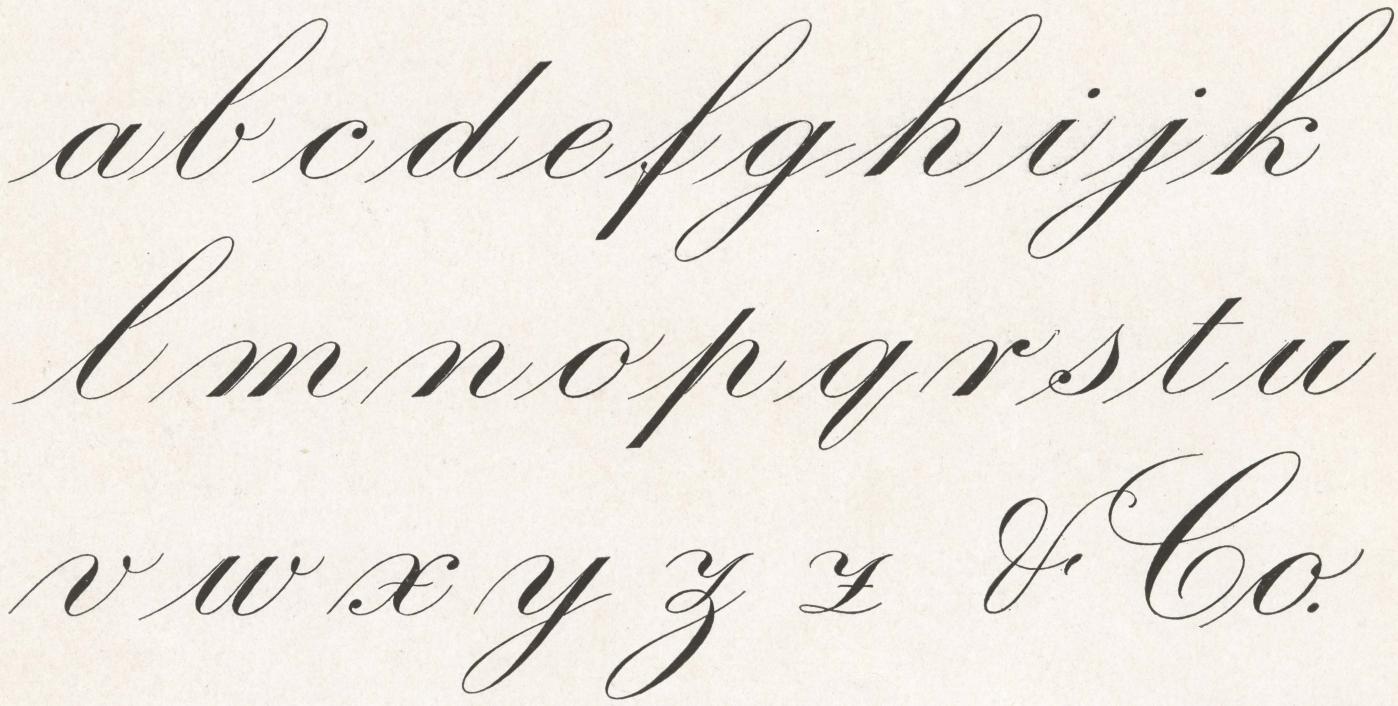
Very Sincerely Yours

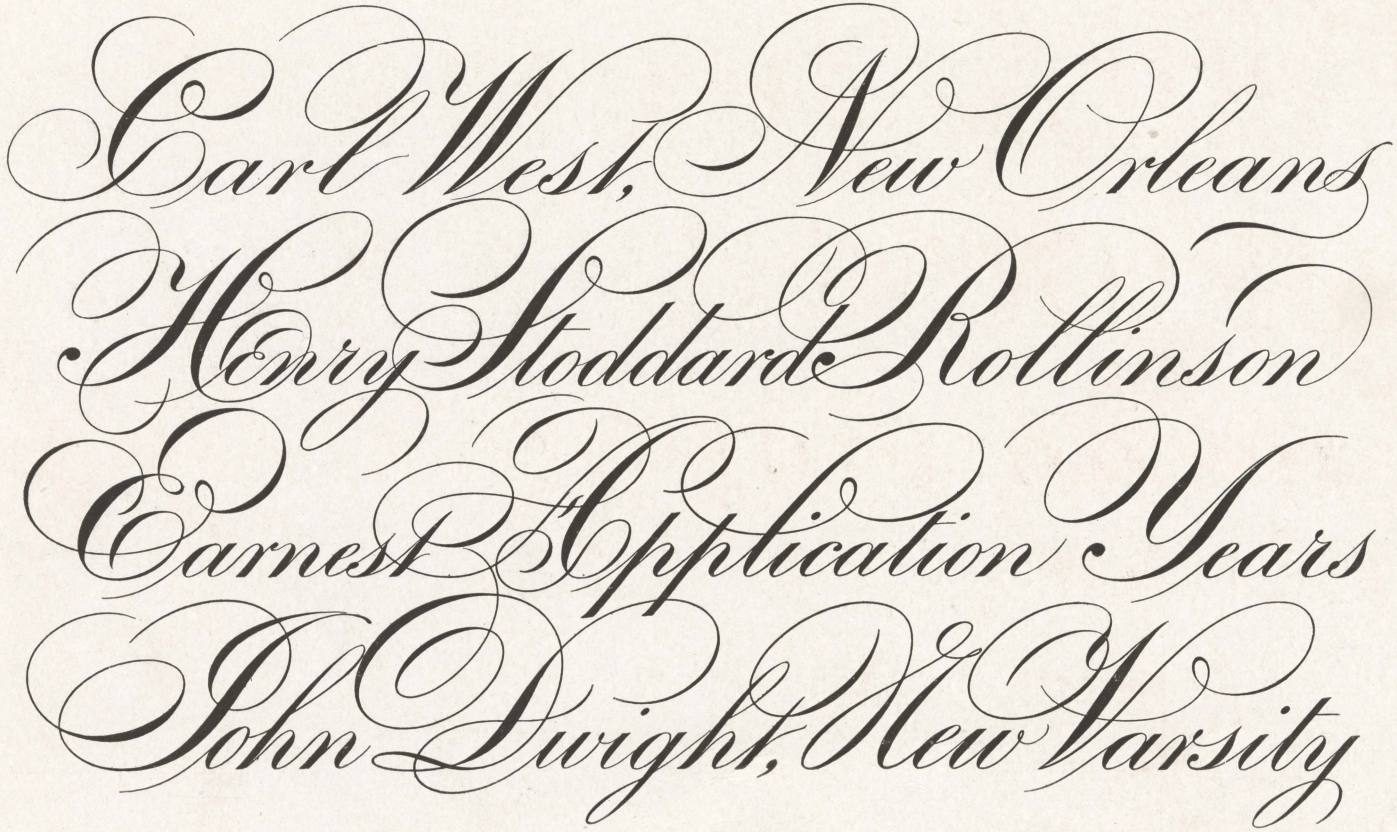
Chandler Pierson

SPENCERIAN CAPITALS


abcdefghij
klmnopqrs
tuvwxyz &c

A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z &c


a b c d e f g h i j k
l m n o p q r s t u
v w x y z & Co.

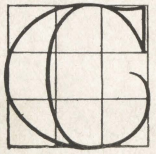

Earl West, New Orleans
Henry Stoddard Rollinson
Earnest Application Years
John Dwight, New Varsity

ABCDEFGHIJKLMN

OPQRSTUVWXYZ&

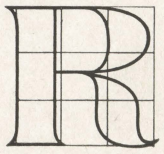
abcdefghijklmnopqr

stuvwxyz 123456789



More time should be spent on this letter than any other as it is the Foundation for all letters

It will be found a help in constructing letters to draw them in squares



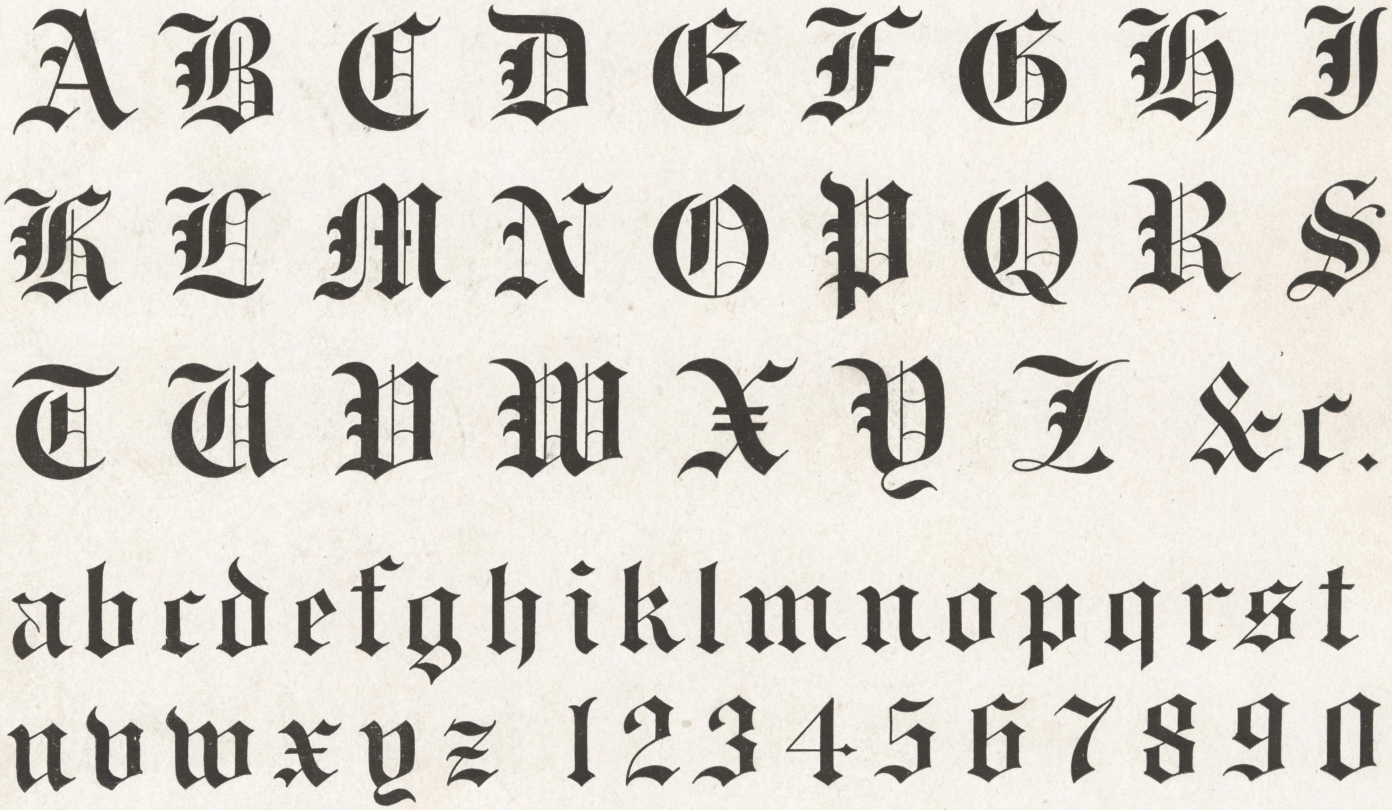
ABCDEFGHIJKLMN

OPQRSTUVWXYZ&

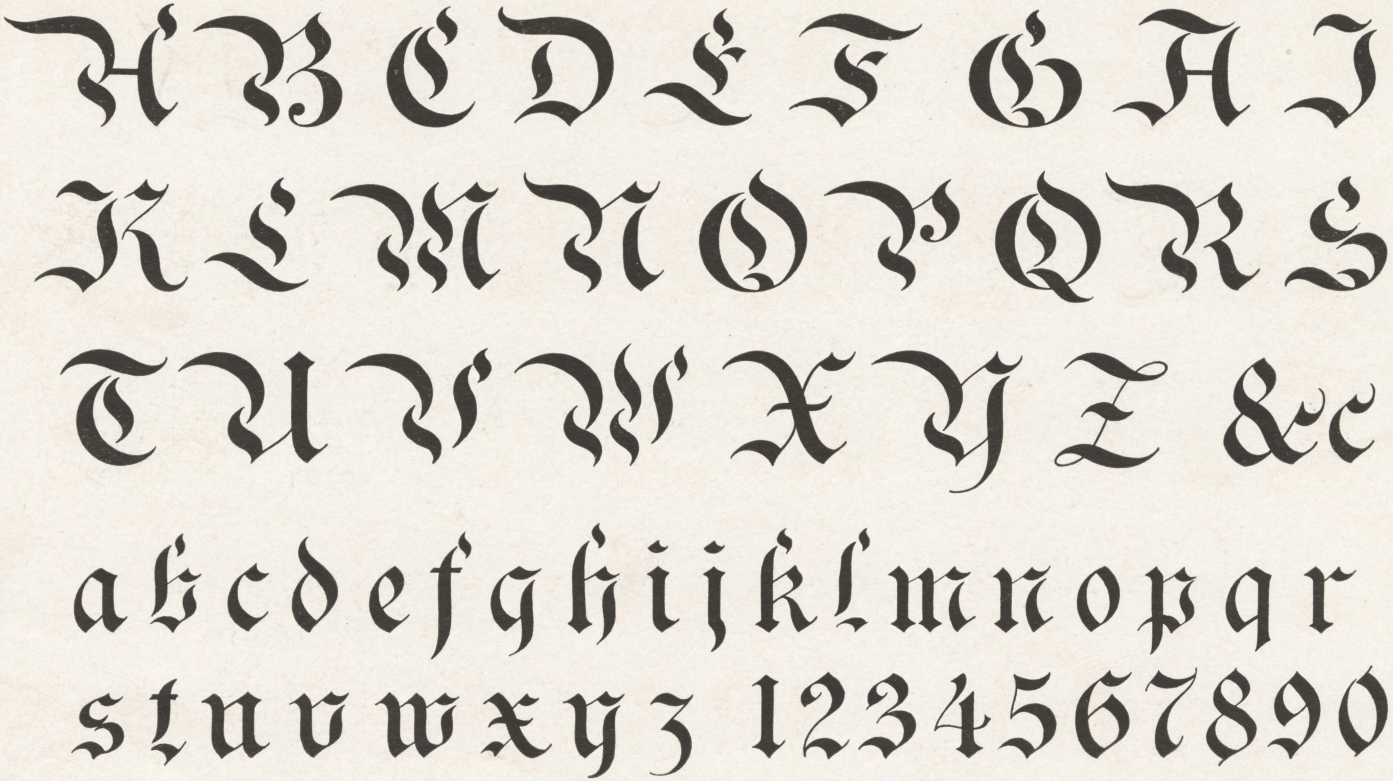
abcdefghijklmnop

qrstuvwxyz etc. ;?!

1234567890-$


A B C D E F G H I
K L M N O P Q R S
T U V W X Y Z &c.
a b c d e f g h i k l m n o p q r s t
u v w x y z 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I
K L M N O P Q R S
T U V W X Y Z &c.
a b c d e f g h i j k l m n o p q r s t
u v w x y z 1 2 3 4 5 6 7 8 9 0


A B C D E F G H I
K L M N O P Q R S
T U V W X Y Z &c
a b c d e f g h i j k l m n o p q r
s t u v w x y z 1 2 3 4 5 6 7 8 9 0

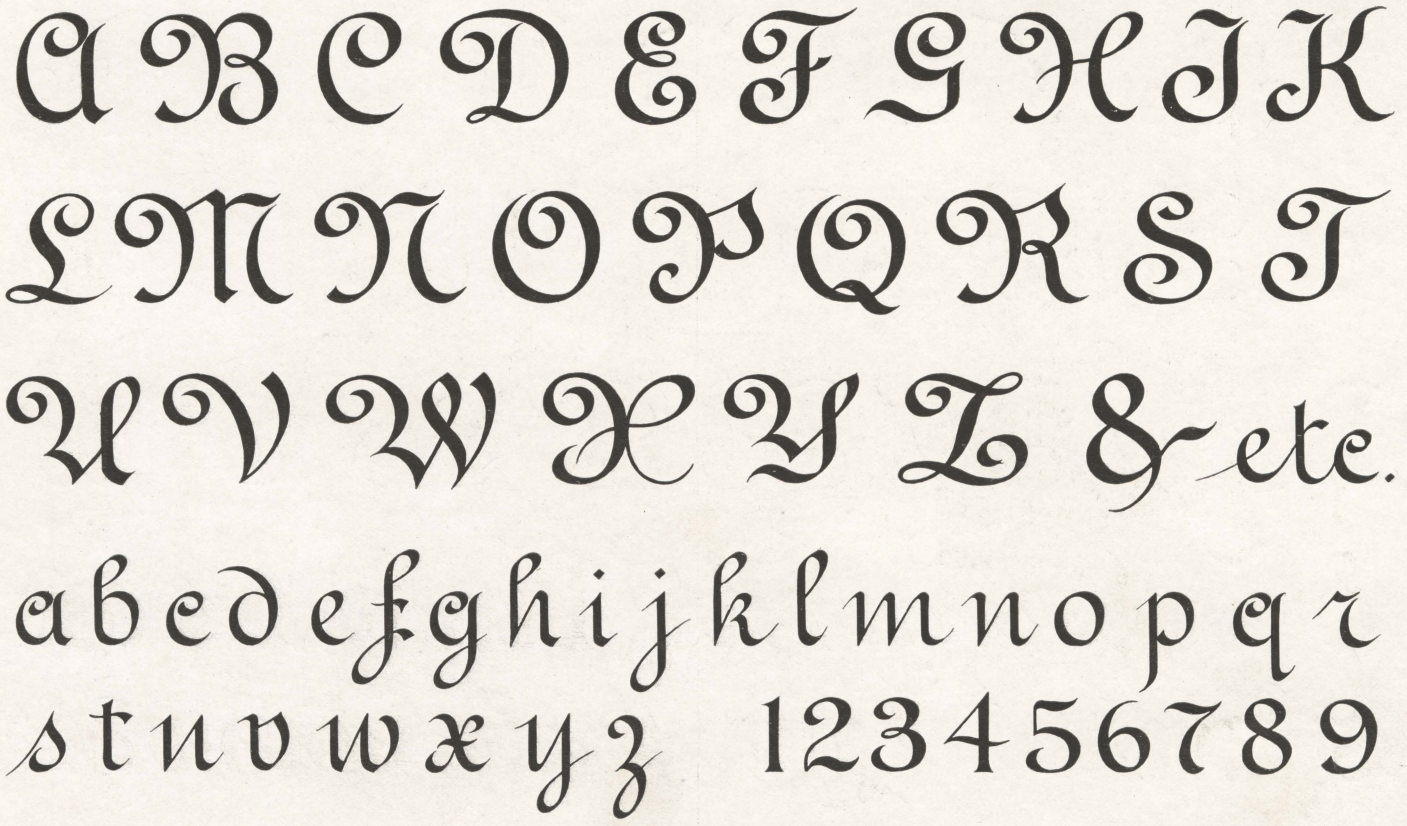
ABCDEFGHI
KLMNOPQRS
TUVWXYZ &c
abcdefghijklmnopqrst
uvwxyz 1234567890

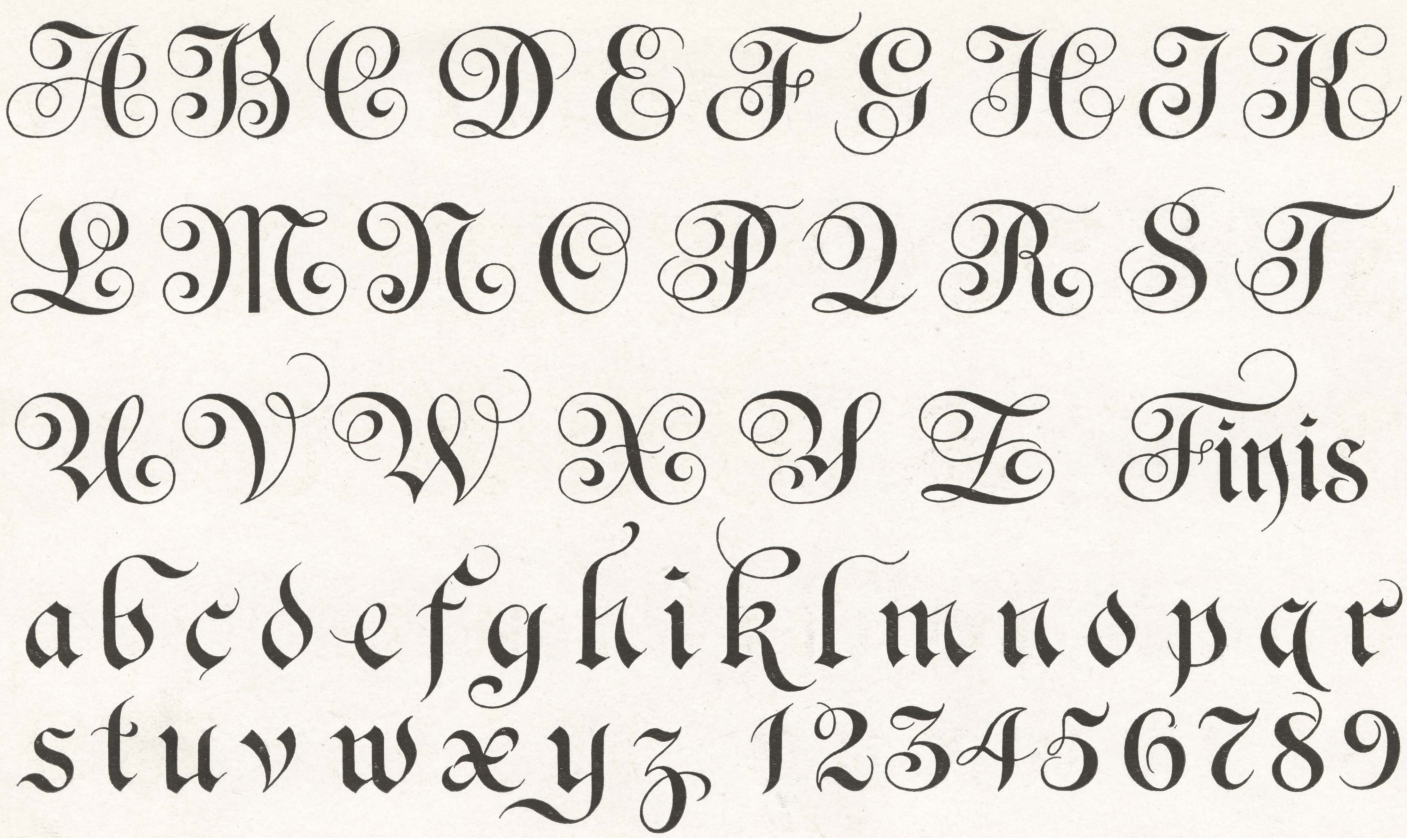
ABCDEFGHIKLMN

OPQRSTUVWXYZ &

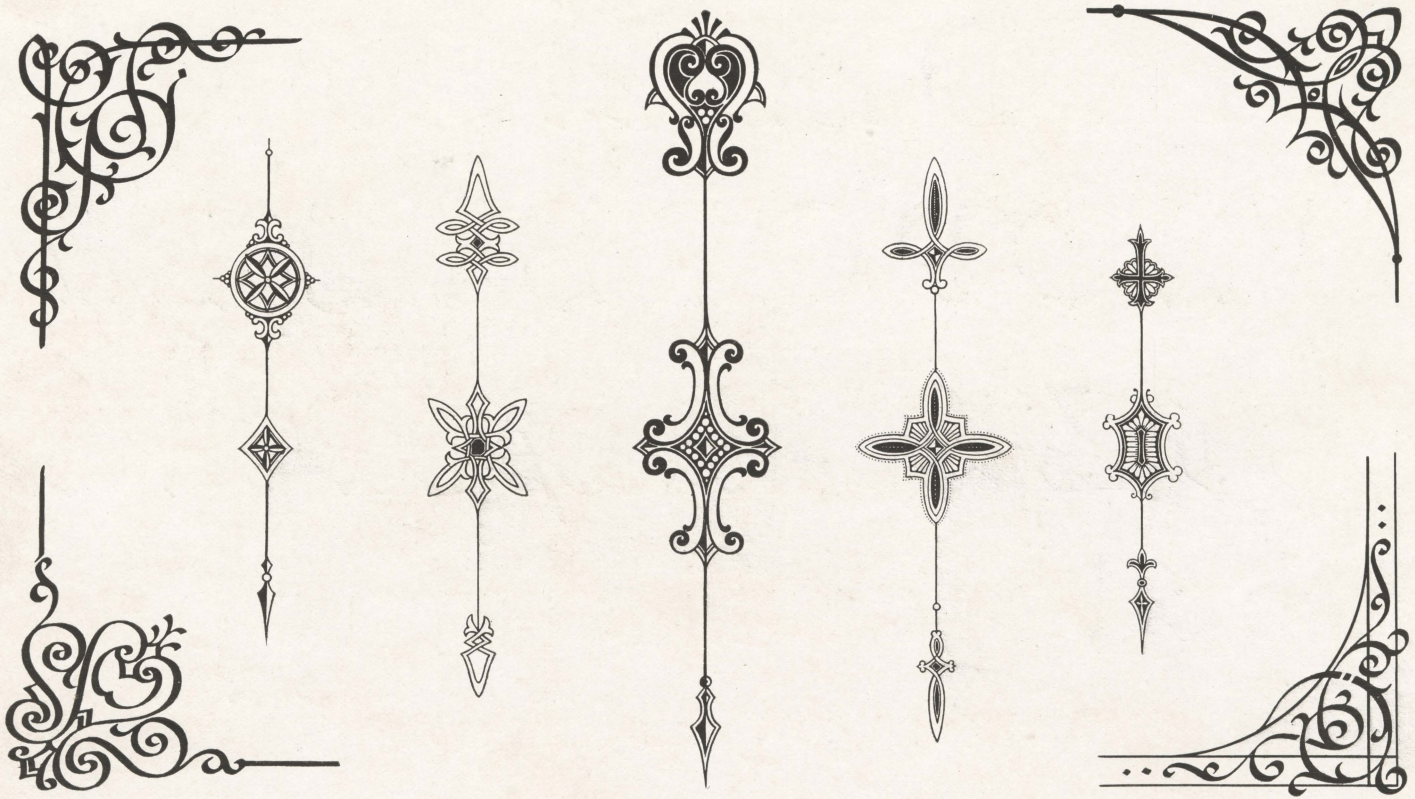
A B C D E F G H I J
K L M N O P Q R S
T U V W X Y Z 8 &c.
a b c d e f g h i j k l m n o p !
q r s t u v w x y z Finish

Park
Ave


A B C D E F G H I K
L M N O P Q R S T
U V W X Y Z & etc.
a b c d e f g h i j k l m n o p q r
s t u v w x y z 1 2 3 4 5 6 7 8 9


A B C D E F G H I K
L M N O P Q R S T
U V W X Y Z Finis
a b c d e f g h i k l m n o p q r
s t u v w x y z 1 2 3 4 5 6 7 8 9

ABCDEFGHIJKL
MNOPQRSTUVW
XYZ & BROAD POINT
abcdefghijklmnopqr
stuvwxyz 123456789



ROMAN LETTER AND SOME MODIFICATIONS

Many modifications of the plain Roman letter can be made as illustrated above. After the student has mastered the simple form the ornate arrangements are a matter only of thought,

A B C D E F G H I
J K L M N O P Q
R S T U V W X Y Z
a b c d e f g h i j k l m n o p q
r s t u v w x y z
French

AABBCCDDEEF
GGHIJKKKLMM
NOOPPQRRRSST
TUVWWXYZ &

CONSTANCE
I. L

CHURCH WORK

AS the peculiar appropriateness of the albums occurred to you in connection with Church Work? Our list of churches whose Societies or Boards have placed work with us is of too generous proportions to find admittance here, but from OLD TRINITY and stately ST. THOMAS to the hamlet churches of the circling states, every creed and denomination is represented — Nor is this strange — Be it a CHURCH OR PASTORAL ANNIVERSARY the occasion of a WELCOME OR RESIGNATION, in recognition of voluntary or other service, or in SYMPATHETIC MEMORIAM, nothing more appropriate could be devised than our average album. The paper of heavy Whatman stock worked only on one side, brought together by a simple ✠ ✠ ✠ ribbon in a cover of seal or levant, it presents what somebody has happily called "modestly handsome".

HERE·IS·A·SUGGESTION·

MANY of these albums have formed a pictorial history of the church, in that each page has in part been devoted to illustration and by view, portrait and biography has formed an enviable history.

• ILLUMINATED AND MISSAL WORK •

SEEM TO FIND PARTICULAR FITNESS IN THIS FIELD, AND AT THE BUILDING OF A CHURCH IT IS CUSTOMARY TO HAVE THE OFFICIAL DEEDS AND DOCUMENTS SET FORTH IN THIS STYLE ON PARCHMENT.

ESTABLISHED 1869

AMES & ROLLINSON

ART ENGROSSERS
DESIGNERS AND
ILLUMINATORS

203 BROADWAY
NEW·YORK

TELEPHONE
1964
CORTLANDT

Resolved, That we, the Members
of the
Elizabeth Yacht Club
tender our heartfelt thanks to
DR. CHARLES RICE
for the very able manner in which
he has served us as President